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AUGUST, 1900

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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A VERY GRAVE ERROR.

THE experience of many of the best men of the profession, not only of the United States, but abroad, has established the clinical value of antiskamnia. Among those who have paid high tributes to its value and who occupy positions of great eminence, may be mentioned Dr. J. Acheson Wilkin and Dr. R. J. Blackham, practitioners of London. They have found it of value in the neuralgias and nervous headaches resulting from overwork and prolonged mental strain, paroxysmal attacks of sciatica, brow-ague, painful menstruation, lagrippe and allied conditions. Indeed the practitioner who has such cases as the latter come under his observation, who attempts their relief by opiates and stronger drugs, when so efficient an agent can be used,

which is much less harmful, commits a grave error.

Experience goes to prove that two tablets of antiskamnia in an ounce of sherry wine, taken every two to four hours, will carry the patient through these painful periods with great satisfaction.—*Medical Reprints*, London, Eng.

JOHANN STRAUSS, the great writer of dance music, never could learn to dance! Beethoven tried to learn in his youth, but could not succeed. Almost all poets are recorded as indifferent to music or absolutely antipathetic to it. Gautier defined music as "the most disagreeable and expensive of all noises".

A CENTURY ago a copy of Handel's "Messiah" in England cost a guinea. But by the wide diffusion of cheap music, chiefly through

the house of Novello, a good, legible copy can now be had for a shilling.

The sale of a villa at Mulazzo, near Genoa, known as "Dante's House," has created general regret in Italy. It is said that in this house Dante wrote five cantos of the "Inferno."

A new critical edition of Shakespeare is to appear, edited by Prof. Mark H. Liddell, one of the editors of the "New Globe Chaucer." The text will be printed in Elizabethan orthography, and will be based upon the first folio. Marginal cross-references, similar to those of the Oxford Bibles, will supply the information now furnished by the Shakespeare concordance or dictionary.

FRIEDRICH KREISER, an Austrian violinist, will be heard in concerts in this country next season.

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MUSICIAN'S REVIEW

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THOMAS M. HYLAND, . . . EDITOR

AUGUST, 1900.

Caution to Subscribers.

Do not subscribe to the *REVIEW* through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, darts, songs, studies, etc. The *REVIEW*, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

THE TEMPLE OF MUSIC designed for the Pan-American Exposition will cover a plot of ground 150 feet square, and will be located on the northwest corner of the Esplanade and the Court of Fountains. The exterior of this handsome building will be treated architecturally after the style of the Spanish Renaissance. It will be octagonal in shape, with octangle pavilions at each corner. The main entrance will be through the pavilion on the corner of the Esplanade and Court of Fountains. Each of the facades of the main building will have a richly ornamented colonnade. Between the columns will be large window openings and ornamental panels, each bearing a portrait bust of some musical composer. The cornice, frieze and balustrade of the main building will be designed in a florid adaptation of the Spanish Renaissance, and the balustrade will carry tablets bearing the names of noted musicians and composers. On the corners above the pavilions will be groups of statuary representing music, dancing, etc.

The auditorium, which will seat 1200 persons, will be a few steps up from the grade of the building, and in addition the restaurants and balconies will give a further seating accommodation for 1600 people. The other pavilions in addition to the one used for the main entrance will be occupied by the stage and for a fully equipped restaurant with the

necessary kitchen adjuncts, serving rooms, etc. The auditorium is only a few steps below the floor grade of the restaurant, and the partition between the restaurant and auditorium will be glazed so that people seated at the tables can overlook the audience and enjoy the concert or entertainment at the same time. The flat-domed roof of the auditorium will be supported by eight massive piers. Between the piers will be large arches opening into the galleries, to the main entrance, and leading to the stage. Over each of the eight large arches will be a cartouch bearing an inscription indicating one of the grand divisions of Music—Oratorio, Grand Opera, Symphonic Music, Lyric Music, etc. The lighting will be through the star-shaped windows previously mentioned, passing through eight ceiling lights each having 320 square feet of glass. The front of the galleries will be decorated with a frieze of singing cherubs. An elaborate and complete system of heating and ventilating will be adopted for this building. Numerous and commodious entrances and exits will be provided, so that absolute safety to visitors will be assured. The interior as well as the exterior of the Temple of Music will be treated with a view to securing the best architectural effects.

In the Temple of Music will be erected one of the largest and finest organs in the United States. It will be an exceedingly beautiful and complete instrument, with the latest improvements in organ building. It will have four manuals and about fifty speaking stops, and will be voiced on three different wind pressures. The action will be the most complete style of tubular pneumatic. The mechanical contrivances and combinations will be most complete, and include many varieties not hitherto used. Of the four manuals the great organ will have 14 stops, two 16-foot stops, six 8-foot stops, three 4-foot stops, one 2-foot stop, a twelfth and a four rank mixture.

The swell organ will have fourteen stops, one 16-foot stop, nine 8-foot stops, three 4-foot stops, and a three rank mixture.

The choir organ will have eleven stops, one 16-foot stop, seven 8-foot stops, two 4-foot stops, two 3-foot stops, and one 2-foot stop.

The solo organ will have three 8-foot stops and one 4-foot stop.

The pedal organ will have ten stops, one 32-foot stop, five 16-foot stops, one 10-foot stop, and three 8-foot stops.

There will be a number of couplers, pedal movements and adjustable combinations of the most modern type.

The case will be of Gothic design.

NATIONALITY IN MUSIC.

It is easy to speak of nationality in music—to explain definitely the meaning of the term is difficult enough. As often as not the quality betrays itself more in the spirit of the work than in its outward form. We are perfectly aware of its existence, but it seems almost too subtly indefinite and intangible to express in words. We think of Chopin, Glinka, Smetana, Dvorak, Grieg, as the composers who have most prominently displayed this nationality. In reality, Bach, Beethoven, Schumann, Brahms, and Wagner were, to all intents and purposes, as intrinsically national as any of these. Who but Germans could have composed the "Matthaus" Passion Music, the C Minor Symphony, the "Carnaval," the Nibelungen Trilogy, or the Brahms Requiem? Only we have had so close an acquaintance with Germany, her people, and their history for generations past, that we have become completely familiarized with her modes of expression. For years her giants in music dominated the whole musical world, and her school served as an exclusive model for other nations, consequently its type became universal, and we have long ago ceased to individualize it as purely German. So entirely too, had Germany become mistress of the musical field, that musicians of the staid and conservative order, of whom each decade is bound to produce its quota, distrust their ears when anything was heard outside the orthodox German range. Thus the independent utterances of Chopin and his followers could for a time be treated as inferior, merely because their authors were true to their birthright, preferring to express themselves in their own language rather than in borrowed, foreign conventionalities. Germany has had her musical day, and truly a magnificent one. Even now she has had in her midst one or two unlikeliest great composers. That most powerful force, tradition, will also probably stand her in good stead for years to come. Nevertheless, the opinion that Germany is the one, and only musical nation in the world is decidedly on the wane.

EDWARD STRAUSS, during the ensuing tournee of the United States and Canada, which begins at the Waldorf-Astoria on the evening of October 20th next, has declared his willingness to perform any meritorious work by American composers. Piano and full orchestra scores should be sent to Mr. Rudolph Aronson, Astor Court Building, New York City, who has the management of the tour. Scores must be delivered before September 1st, next.

THE third prize competition founded by Anton Rubinstein will take place at Vienna, August 20. The contest is international, and

held every five years. The prizes are 5,000 francs for composers, and same for pianists.

THERE is a rumor in London that the next opera by Sir Arthur Sullivan at the Savoy, will be upon an Irish story. The "Rose of Persia" has, however, first to finish its run, and there will probably come a Gilbert and Sullivan revival before a new opera may be wanted in the late autumn.

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Notes marked with an arrow(↗) must be struck from the wrist.

Carl Sidus Op. 104.

Allegro ♩ = 130.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a metronome indication of 130 beats per minute. The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The third system continues the piece. The fourth system shows a change in the bass line. The fifth system concludes the piece with a double bar line and repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes. Arrows (↗) point to specific notes, indicating they should be struck from the wrist. The piece ends with a final cadence in the bass staff.

marcato il Basso.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked with a piano (p) dynamic. The score is divided into two systems, with the first system ending with a repeat sign and the second system starting with a first ending (1.) and a second ending (2.).

[illegible]

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *mf* (mezzo-forte) and *cr.* (crescendo). The first system begins with a treble clef and a key signature of one flat. The second system includes a *mf* marking. The third system features a *cr.* marking. The fourth system includes a *mf* marking. The fifth system includes a *cr.* marking. The sixth system includes a *cr.* marking and a *simili.* (simile) marking. The page concludes with a double bar line and the text "do 776 - 3".

... *cr.* ... *do* 776 - 3

Les Huguenots

JEAN PAUL.

Moderato.M.M. ♩ - 126. Choral. A Strong tower is our God.

Moderato.M.M. 2/4 126. Choral. A Strong tower is our God.

ff *sf* *fp*

Ped. ** P * P * Ped.* ** P * P * Ped.* ** Ped.* *trem. ad lib.*

ff *ff*

** Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.* ** Ped.* ** Ped.*

sf *fp*

** P * P * Ped.* ** P * P * Ped.* ** Ped.* *trem. ad lib.* ** Ped.* ** Ped. * Ped.* ** Ped. * Ped.*

ff *fp* *ff* *fp*

** Ped. * Ped. * P Ped.* ** Ped.* ** Ped.*

The P^s signify Ped.

460-7

Copyright—Kunkel Bros. 1880.

Vivo. M. M.  160.

8

3 2 1 2 3 4 5

f *ff*

Ped. *Ped.* *Ped.*

3 3 3 3 4

p *sf* *f*

Ped. * Ped. * Ped. * Ped. *

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is primarily in the right hand. The bass staff contains the accompaniment, which is primarily in the left hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. There are also performance instructions like 'Ped' (pedal) and 'f' (forte) written below the bass staff. The score is divided into measures by vertical bar lines. Above the treble staff, there are some markings that appear to be fingerings or breath marks, such as '1 x 2 1' and 'x 2 1 3'. The overall style is that of a traditional folk song arrangement.

ad libitum. molto rit. lungo trillo

* Ped. * 40-7

a tempo.

2 x 3 1 x 1 3 2 2 x 1 3 x 2

rit. 3 simili.

ad lib.

lungo trillo.

7

Ped *

Ped *

Ped *

a tempo.

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

simili.

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

ri.....tard.

dim.....in.....uen.....do.

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

8 Nuptial Chorus.
Alta Marcia. ♩ = 144.

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Maestoso, M. M. ♩ = 60. Chorale. A strong tower is our God.

(Successeur de S. Thibault)

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

First system of piano music. Treble and bass staves. The music features dense, rapid sixteenth-note passages in both hands, often marked with a '6' and a slur, indicating sixteenth-note runs. Pedal markings ('Ped') and asterisks (*) are placed below the bass staff to indicate pedaling instructions.

Second system of piano music. Similar to the first, it features dense sixteenth-note passages. Pedal markings ('Ped') and asterisks (*) are used throughout the system.

Third system of piano music. The treble staff begins with the marking *piu f*. The music continues with dense sixteenth-note passages. Pedal markings ('Ped') and asterisks (*) are present.

Fourth system of piano music. The treble staff begins with the marking *ff* and the instruction *tutta la forza possibile*. The music features very dense sixteenth-note passages. Pedal markings ('Ped') and asterisks (*) are used.

Fifth system of piano music. The treble staff begins with the marking *ff*. The music features dense sixteenth-note passages. Pedal markings ('Ped') and asterisks (*) are used. The system concludes with a double bar line and the marking *sf*.

PATTY CAKE.

Richard S. Poppen.

Moderato. ♩ = 144.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' with a quarter note equal to 144 beats per minute.

This section contains the first line of the song. The vocal melody is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are: "Put-ty cake put-ty cake, baker's man, Bright eyes know well how the fin- gle ran. Each". The tempo changes from 'Moderato' to 'poco rit.' (ritardando).

This section contains the second line of the song. The vocal melody is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are: "dimpled hand flies swift and fast, Till pink palms meet in a kiss at last, Till". The tempo changes from 'poco rit.' to 'accelerando e crescendo'.

a tempo.

pink palms meet in a kiss at last. And never was there so sweet a cake, As

or thus. *poco rit.* *a tempo.*

ba-by will soon have ready to bake, As ba-by will soon have ready to bake, As

rit. *a tempo.* *rit.*

ba-by will soon have ready to bake, Pat-ty cake, pat-ty cake, baker's man, Ba-by will soon have

ready to bake. *a tempo.*

mf

Roll it and pick it and mark it, with C, Nev-er, so, cunning a ba-ker as she:

mf

accel. e cresc.

Ti-ny pink fingers keep up with the rhyme, And seem to be having so bu-sy a time, And

accel. e cresc.

poco rit. *a tempo.*

seem to be having so bu-sy a time. Hol-ling and pick-ing that sure-ly the cake Ba-by will soon have

a tempo. *poco rit.*

poco rit. *a tempo.* *rit.*

ready to bake, Ba-by will soon have ready to bake, Ba-by will soon have ready to bake.

rit.

a tempo. *rit.*

Pat. ty cake, patty cake, baker's man, Ba. by will soon have ready to bake.

a tempo. *rit.*

un poco più mosso.

And loss it in the oven for ba. by and me,

Now it's all ready and mark'd out with C, A sweet lit. tle ba. ker has done her best, A

rit.

sweet little ba. ker has done her best, And nestles down for a well earn'd rest, And

a tempo.
nestles down for a well earned rest. But tomorrow again for the

molto rit. *a tempo.*

poco rit. *a tempo.*
baby's sake, We will surely mix up a fresh patty cake, But tomorrow again for the

poco rit.

poco rit. *a tempo* *rit.*
baby's sake, We will surely mix up a fresh patty cake. Patty cake, patty cake, baker's man, We will

a tempo.

a tempo.
surely mix up a fresh patty cake.

MEDELSSOHN

3

Scherzo from Symphony in A minor, Op. 56.

Notes marked with an arrow (v) must be struck from the wrist.

Curt Sidus Op. 83.

Vivace ♩ = 126.

589-3

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4

559-3

Handwritten musical score, first system. Treble and bass staves. The treble staff contains a melodic line with many slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment. Dynamics include *cres.*, *f*, *p*, and *f*. A measure number '5' is written at the end of the system.

Handwritten musical score, second system. Treble and bass staves. The treble staff continues the melodic line. The bass staff has a *p* dynamic. A measure number '5' is written at the end of the system.

Handwritten musical score, third system. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. A measure number '5' is written at the end of the system.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. A measure number '5' is written at the end of the system.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. A measure number '5' is written at the end of the system.

Handwritten musical score, sixth system. Treble and bass staves. The treble staff contains a melodic line with slurs and fingerings. The bass staff contains a rhythmic accompaniment. Dynamics include *dimin.*, *Horn*, *sen*, *do*, *p*, and *ff*. A measure number '5' is written at the end of the system.

OUR GIRLS.

Paul Jones. Op. 71.

Tempo di marcia. $\text{♩} = 92$

Secondo.

Musical score for "OUR GIRLS." by Paul Jones, Op. 71. The score is in bass clef with a key signature of one flat (B-flat). It consists of six systems of music. The first system includes a tempo marking "Tempo di marcia. $\text{♩} = 92$ " and a section marking "Secondo." The music features a melody in the right hand and a bass line in the left hand, with various dynamics like "f" (forte) and "p" (piano), and pedal markings "Ped." and "Ped." with a star symbol. The second system continues the melody and bass line. The third system features a sustained chord in the right hand and a moving bass line. The fourth system continues the sustained chord and bass line. The fifth system features a melody in the right hand and a bass line. The sixth system continues the melody and bass line. The score ends with a double bar line and a repeat sign.

Copyright, Kunkel Bros. 1892.

OUR GIRLS.

3

Tempo di marcia. ♩ 92.

Primo.

Paul Jones. Op. 71.

This page of musical notation is for a piano piece, likely a solo. It consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics used are *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece includes a section labeled "GIOCO SOLO" in the middle. The notation is written in a single system, with the piano part on the left and the right hand on the right. The piece is in a 2/4 time signature. The notation is written in a single system, with the piano part on the left and the right hand on the right. The piece is in a 2/4 time signature. The notation is written in a single system, with the piano part on the left and the right hand on the right. The piece is in a 2/4 time signature.

First system of musical notation. The upper staff contains a melodic line with various ornaments (accents, slurs, and grace notes) and dynamic markings *f* and *pp*. The lower staff contains a bass line with chords and dynamic markings *f* and *pp*. Pedal points are indicated by "Ped." with a downward arrow.

Second system of musical notation. The upper staff continues the melodic line with ornaments. The lower staff features a series of chords with a constant bass line. Pedal points are indicated by "Ped." with a downward arrow.

Third system of musical notation. The upper staff continues the melodic line with ornaments. The lower staff features a series of chords with a constant bass line. Pedal points are indicated by "Ped." with a downward arrow.

Fourth system of musical notation. The upper staff continues the melodic line with ornaments. The lower staff features a series of chords with a constant bass line. Pedal points are indicated by "Ped." with a downward arrow.

Fifth system of musical notation. The upper staff continues the melodic line with ornaments. The lower staff features a series of chords with a constant bass line. Pedal points are indicated by "Ped." with a downward arrow. The system concludes with the number "1400-8" and a final chord.

Primo.

5

First system of music, labeled "Primo." and "5". It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Dynamics include "f" (forte) and "p" (piano). Pedal markings are present at the bottom of the staff.

Cantabile.

Second system of music, labeled "Cantabile.". It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Dynamics include "p" (piano). Pedal markings are present at the bottom of the staff.

Third system of music. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Dynamics include "f" (forte). Pedal markings are present at the bottom of the staff.

Fourth system of music. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Pedal markings are present at the bottom of the staff.

Fifth system of music. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Pedal markings are present at the bottom of the staff.

Risoluto.

Musical score for "Risoluto." in bass clef. The score consists of six systems of music. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic. The score is marked with various dynamics including *ff*, *p*, and *f*. Pedal markings (*Ped.*) are present throughout the piece. The score is written in bass clef and includes various musical notations such as notes, rests, and accidentals.

Risoluto.

ff mf

Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The musical score is written in bass clef for the left hand and treble clef for the right hand. The left hand plays a continuous bass line with occasional chords. The right hand plays chords and melodic fragments. Pedal markings are indicated by 'Ped.' with a star symbol below the left-hand staff. Dynamics include *f* (forte) and *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, and accidentals.

1. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Primo.

9

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It consists of six systems of music. The notation includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). Pedaling instructions are marked with "Ped." and asterisks. Fingering numbers (1-5) are provided for many notes. The piece ends with a final chord marked with a double bar line and a final chord.

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IN view of the many suggestions made in these columns ante the advisability of the Board of Education inaugurating in this city a course of classical concerts during the winter nights, to take place in our public schools, says *Musik Trade Review* of New York, it is interesting to note that free concerts of classical music for the working classes have met with great success in Germany. Since Easter Day 1898, twenty-four concerts have been given before about 56,000 hearers, who were almost entirely workmen. In Leipzig, Hamburg, Cologne, Frankfurt, Vienna and other cities, the scheme was a complete success. But it met with failure in Munich, and the conclusion of the official inquiry into the question was that music without beer was not regarded as possible in the Bavarian capital. The report of the investigators of this subject in Germany was strongly against the union of beer and classical music, on the ground that this combination did nothing to raise the hearing to the level of the music, but rather profaned the art. This answer was given to the inquiry as to the nature of the good results that came

from giving the working man the advantage of hearing classical music for nothing. "In those hours in which Beethoven or Haendel speaks to him there comes to the laboring man the idea that there is a force which cannot be estimated in wages, and of labor not to be paid for by the hour."

VERDI has been obliged to pay 26,000 francs taxes for erecting, at his own expense, a fine building for indigent musicians in Milan, says Mr. Finck. The expense has been so far \$100,000. The building was begun in 1896, and is now nearly completed. Sixty men and forty women will be provided for at once, and the funds are invested in such a way that in a few years a larger number will be provided for. The portrait medallions in the large *salon* may be taken as indicating who Verdi considers to have been the eight greatest composers of Italy—Palestrina, Monteverdi, Frescobaldi, Scarlatti, Marcello, Pergolesi, Cimarosa, and Rossini. Verdi's own portrait is nowhere to be seen, nor ever his name. In the chapel Verdi has set aside a place in which he desires to be buried.

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ONE of the commonest mistakes, and one of the costliest, is thinking that success is due to some genius, some music, something or other which we do not possess. Success is generally due to holding on and failure to letting go. You decide to learn a language, study music, take a course of reading, train yourself physically. Will it be success or failure? It depends upon how much pluck and perseverance that word "decide" contains. The decision that nothing can overrule, the grip that nothing can detach, will bring success. Remember the Chinese proverb, "With time and patience the mulberry leaf becomes satin."

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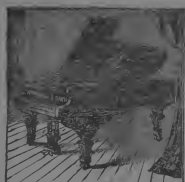
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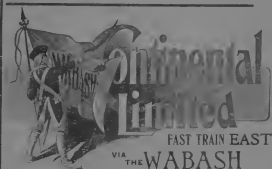
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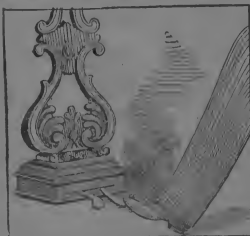
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